



—Before You Read—

from the *Odyssey*, Part 2

BACKGROUND

Did You Know?

- To the ancient Greeks, the gods were a common yet important part of everyday life. People believed in deities who were supernatural and immortal—that is, they had magical powers and lived forever—but who sometimes behaved and looked like human beings. The gods quarreled with each other, had love affairs, sulked, and celebrated.
- Many of the gods were believed to live on Mount Olympus, the highest mountain on the Greek peninsula. Others supposedly lived in the underworld or in the heavens. The Olympians—gods on Olympus—saw everything that happened below, and occasionally paid visits in disguise to help a favorite mortal or mislead an enemy.
- Some gods had more power than others. Some were associated with abstract ideas, such as wisdom, while others were associated with particular activities, such as warfare. Some were said to have power over natural forces, while others were linked to planets or heavenly bodies.

- For the ancient Greeks, belief in interfering gods was a way of explaining disaster or good luck. A storm sweeps across the Mediterranean Sea and sinks a ship. Why? Perhaps because Zeus is angry, or has made a promise to another god that he will inflict punishment. Although the gods were thought to influence, help, test, or punish people, they did not run people's lives. Deciding how to be and what to do were the true challenges of life—and these were left up to the individual.

Zeus rides in a golden chariot drawn by eagles, his hand full of thunderbolts. Illustration by P. Palagi.



VOCABULARY PREVIEW

shun (shun) *v.* to keep away from; avoid; p. 834
ardor (är' dər) *n.* passion; intensity of emotion; enthusiasm; p. 835
dwindle (dwind' əl) *v.* to gradually lessen; diminish; p. 835
tumult (tōō' mält) *n.* commotion; uproar; p. 836
peril (per' əl) *n.* danger; risk; something that may cause injury or destruction; p. 836
quest (kwest) *v.* to seek; search or pursue in order to find something or achieve a goal; p. 838
shroud (shroud) *v.* to cover, as with a veil or burial cloth; conceal; p. 840

supplication (sup' lə kǎ' shən) *n.* earnest or humble request or prayer; p. 841
insidious (in sid' ē əs) *adj.* slyly treacherous or deceitful; scheming; p. 841
adorn (ə dōrn') *v.* to decorate; add beauty, honor, or distinction to; p. 841
restitution (res' tə tōō' shən) *n.* compensation for something that has been lost, damaged, or taken away; p. 843
contentious (kən ten' shəs) *adj.* quarrelsome; argumentative; p. 845

Part 2

Sea Perils and Defeat

Odysseus and his men traveled to the floating islands of Aeolus (ē' ə ləs), god of the winds, who then gave Odysseus a bag containing all of the unfavorable winds. With only the good west wind behind them, Odysseus and his crew made rapid progress. Odysseus fell asleep when Ithaca was in sight, but his men, believing that Odysseus was not sharing valuable treasures with them, opened the bag. Instantly, the winds rushed out, blowing them back to Aeolus, who refused to help them a second time.

After several days back at sea, they reached the land of the Laestrygonians, monstrous cannibals. Only Odysseus's ship and crew escaped destruction.

Next stop: a thickly forested island. When Odysseus sent half of his remaining men to explore the interior, only a single breathless survivor returned. He told Odysseus that the goddess Circe had lured the rest of the men to her house with food and wine and then turned them into pigs. Odysseus rescued them, forcing Circe to restore his men to their original forms with a magical herb provided by the messenger god Hermes (hur' mēz).

Before Circe allowed Odysseus to leave a year later, he had to journey to the land of the dead. There he learned from the blind prophet, Tiresias (tī rē' sē əs), that he would eventually return home, but that he must not injure the cattle of the sun god Helios. Upon Odysseus's return from the land of the dead, Circe repeated this warning and described the dangers that Odysseus would encounter. First, he'd meet the sirens, who lure sailors to their deaths with a beautiful song; then, the many-headed Scylla, who lurks in a cave on a high cliff above a ship-devouring whirlpool named Charybdis. She instructed him to steer toward Scylla and not try to fight back.

Odysseus continues telling his host about his adventures.

*"As Circe spoke, Dawn mounted her golden throne,
and on the first rays Circe left me, taking
her way like a great goddess up the island.*

*I made straight for the ship, roused up the men
to get aboard and cast off at the stern.*

*They scrambled to their places by the rowlocks
and all in line dipped oars in the gray sea.*



Circe and the Swine.

Viewing the art: What do you find comical about this image? What is serious about it?

But soon an off-shore breeze blew to our liking—
a canvas-bellying breeze, a lusty shipmate
10 sent by the singing nymph with sunbright hair.^o
So we made fast the braces,^o and we rested,
letting the wind and steersman work the ship.
The crew being now silent before me, I
addressed them, sore at heart:

15 'Dear friends,
more than one man, or two, should know those things
Circe foresaw for us and shared with me,
so let me tell her forecast: then we die
with our eyes open, if we are going to die,
20 or know what death we baffle if we can. Sirens
weaving a haunting song over the sea
we are to shun, she said, and their green shore
all sweet with clover; yet she urged that I
alone should listen to their song. Therefore
25 you are to tie me up, tight as a splint,

8–10 But soon . . . hair: The goddess Calypso has sent the breeze.

11 made fast the braces: tied down the ropes used to maneuver the sails.

Vocabulary

shun (shun) *v.* to keep away from; avoid

erect along the mast, lashed to the mast,
and if I shout and beg to be untied,
take more turns of the rope to muffle me.'

I rather dwelt on this part of the forecast,
while our good ship made time, bound outward down
the wind for the strange island of Sirens.
Then all at once the wind fell, and a calm
came over all the sea, as though some power
lulled the swell.

The crew were on their feet
briskly, to furl the sail, and stow it; then,
each in place, they poised the smooth oar blades
and sent the white foam scudding° by. I carved
a massive cake of beeswax into bits
and rolled them in my hands until they softened—
no long task, for a burning heat came down
from Helios, lord of high noon. Going forward
I carried wax along the line, and laid it
thick on their ears. They tied me up, then, plumb
amidships,° back to the mast, lashed to the mast,
and took themselves again to rowing. Soon,
as we came smartly° within hailing distance,°
the two Sirens, noting our fast ship
off their point, made ready, and they sang. . . .

The lovely voices in ardor appealing over the water
made me crave to listen, and I tried to say
'Untie me!' to the crew, jerking my brows;
but they bent steady to the oars. Then Perimedes°
got to his feet, he and Eurylochus,°
and passed more line about, to hold me still.
So all rowed on, until the Sirens
dropped under the sea rim,° and their singing
dwindled away.

My faithful company
rested on their oars now, peeling off
the wax that I had laid thick on their ears;
then set me free.

But scarcely had that island

Vocabulary

ardor (är' dər) *n.* passion; intensity of emotion; enthusiasm
dwindle (dwind' əl) *v.* to gradually lessen; diminish



Odysseus and the Sirens, 475–450 B.C.
The Siren Painter. Attic-style red-figure
stamnos, or wine jar. British Museum,
London.

38 **scudding**: moving swiftly.

44–45 **plumb amidships**: at the exact
center of the ship.

47 **smartly**: proudly; insultingly. **hailing
distance**: earshot.

53 **Perimedes** (per' i mē' dēz)

54 **Eurylochus** (yoo ril' ə kəs)

57 **sea rim**: horizon.



65 faded in blue air than I saw smoke
and white water, with sound of waves in tumult—
a sound the men heard, and it terrified them.
Oars flew from their hands; the blades went knocking
wild alongside till the ship lost way,
with no oarblades to drive her through the water.

70 Well, I walked up and down from bow to stern,
trying to put heart into them, standing over
every oarsman, saying gently,

'Friends,

have we never been in danger before this?
75 More fearsome, is it now, than when the Cyclops
penned us in his cave? What power he had!
Did I not keep my nerve, and use my wits
to find a way out for us?

Now I say

80 by hook or crook this peril too shall be
something that we remember.

Heads up, lads!

We must obey the orders as I give them.
Get the oarshafts in your hands, and lay back
85 hard on your benches; hit these breaking seas.
Zeus help us pull away before we founder.
You at the tiller, listen, and take in
all that I say—the rudders are your duty;
keep her out of the combers and the smoke;
90 steer for that headland; watch the drift, or we
fetch up in the smother, and you drown us.'

That was all, and it brought them round to action.
But as I sent them on toward Scylla,⁹³ I
told them nothing, as they could do nothing.
95 They would have dropped their oars again, in panic,
to roll for cover under the decking. Circe's
bidding against arms had slipped my mind,
so I tied on my cuirass⁹⁸ and took up
two heavy spears, then made my way along
100 to the foredeck—thinking to see her first from there,

93 **Scylla** (sil' ə): an immortal monster with twelve tentacled arms, six heads, and three rows of teeth in each of her six mouths.

98 **cuirass**: armor.

Vocabulary

tumult (tōō' mält) *n.* commotion; uproar

peril (per' əl) *n.* danger; risk; something that may cause injury or destruction

93 *Scylla* (sil' ə): an immortal monster with twelve tentacled arms, six heads, and three rows of teeth in each of her six mouths.

98 *cuirass*: armor.



Scylla and Charybdis
the Ulysses Cycle
Alessandro Allori
Banca Toscana, Florence

Viewing the artwork
What does the artist's use of light and shadow in this scene in the painting tell you about the scene? Compare with your own vision as you view the image. What effect does the powerful, almost monstrous, Odysseus's men have on the scene?

the monster of the gray rock, harboring
torment for my friends. I strained my eyes
upon that cliffside veiled in cloud, but nowhere
could I catch sight of her.

105

And all this time,

in travail,^o sobbing, gaining on the current,
we rowed into the strait—Scylla to port
and on our starboard beam Charybdis, dire
gorge of the salt sea tide. By heaven! when she
vomited, all the sea was like a cauldron
seething over intense fire, when the mixture
suddenly heaves and rises.

110

The shot spume

soared to the landside heights, and fell like rain.^o

115

But when she swallowed the sea water down
we saw the funnel of the maelstrom,^o heard
the rock bellowing all around, and dark

106 *travail*: exhausting

107–114 we rowed into the narrow channel of the strait, with Scylla on the left and Charybdis on the right. Charybdis is a whirlpool that sucks water down into its throat (dire gorge), then spews it out into the air as a geyser.

116 *maelstrom*: violent

THE ODYSSEY, PART 12



sand raged on the bottom far below.

120 My men all blanched° against the gloom, our eyes
were fixed upon that yawning mouth in fear
of being devoured.

Then Scylla made her strike,
whisking six of my best men from the ship.

I happened to glance aft at ship and oarsmen
125 and caught sight of their arms and legs, dangling
high overhead. Voices came down to me
in anguish, calling my name for the last time.

A man surfcasting on a point of rock
for bass or mackerel, whipping his long rod
130 to drop the sinker and the bait far out,
will hook a fish and rip it from the surface
to dangle wriggling through the air:

were borne aloft in spasms° toward the cliff.

so these

135 She ate them as they shrieked there, in her den,
in the dire grapple,° reaching still for me—
and deathly pity ran me through
at that sight—far the worst I ever suffered,
questing the passes of the strange sea.

140 We rowed on.
The Rocks were now behind; Charybdis, too,
and Scylla dropped astern.

Then we were coasting
the noble island of the god, where grazed
145 those cattle with wide brows, and bounteous flocks
of Helios, lord of noon, who rides high heaven.

From the black ship, far still at sea, I heard
the lowing of the cattle winding home
and sheep bleating; and heard, too, in my heart
150 the words of blind Tiresias of Thebes
and Circe of Aeaea: both forbade me
the island of the world's delight, the Sun.
So I spoke out in gloom to my companions:

119 blanched: turned pale.

134 borne aloft in spasms: carried high
while struggling furiously.

136 dire grapple: desperate struggle.

Vocabulary

quest (kwest) *v.* to seek; search or pursue in order to find something or achieve
a goal

155 'Shipmates, grieving and weary though you are,
 listen: I had forewarning from Tiresias
 and Circe, too; both told me I must shun
 this island of the Sun, the world's delight.
 Nothing but fatal trouble shall we find here.
 Pull away, then, and put the land astern.'
 160 That strained them to the breaking point, and, cursing,
 Eurylochus cried out in bitterness:

'Are you flesh and blood, Odysseus, to endure
 more than a man can? Do you never tire?
 God, look at you, iron is what you're made of.
 165 Here we all are, half dead with weariness,
 falling asleep over the oars, and you
 say "No landing"—no firm island earth
 where we could make a quiet supper. No:
 pull out to sea, you say, with night upon us—
 170 just as before, but wandering now, and lost.
 Sudden storms can rise at night and swamp
 ships without a trace.

Where is your shelter
 if some stiff gale blows up from south or west—
 175 the winds that break up shipping every time
 when seamen flout^o the lord gods' will? I say
 do as the hour demands and go ashore
 before black night comes down.

We'll make our supper
 180 alongside, and at dawn put out to sea.'

Now when the rest said 'Aye' to this, I saw
 the power of destiny devising ill.
 Sharply I answered, without hesitation:

185 'Eurylochus, they are with you to a man.
 I am alone, outmatched.

Let this whole company
 swear me a great oath: Any herd of cattle
 or flock of sheep here found shall go unharmed;
 no one shall slaughter out of wantonness^o
 190 ram or heifer; all shall be content
 with what the goddess Circe put aboard.'

They fell at once to swearing as I ordered,
 and when the round of oaths had ceased, we found

176 flout: defy; ignore; scoff at.

189 wantonness: recklessness or lack of restraint.



195 a halfmoon bay to beach and moor the ship in,
with a fresh spring nearby. All hands ashore
went about skillfully getting up a meal.
Then, after thirst and hunger, those besiegers,
were turned away, they mourned for their companions
plucked from the ship by Scylla and devoured,
200 and sleep came soft upon them as they mourned.

In the small hours of the third watch, when stars
that shone out in the first dusk of evening
had gone down to their setting, a giant wind
blew from heaven, and clouds driven by Zeus
205 shrouded land and sea in a night of storm;
so, just as Dawn with fingertips of rose
touched the windy world, we dragged our ship
to cover in a grotto, a sea cave
where nymphs had chairs of rock and sanded floors.
210 I mustered all the crew and said:

‘Old shipmates,

our stores are in the ship’s hold, food and drink;
the cattle here are not for our provision,
or we pay dearly for it.

Fierce the god is

215 who cherishes these heifers and these sheep:
Helios; and no man avoids his eye.’

To this my fighters nodded. Yes. But now
we had a month of onshore gales, blowing
220 day in, day out—south winds, or south by east.
As long as bread and good red wine remained
to keep the men up, and appease their craving,
they would not touch the cattle. But in the end,
when all the barley in the ship was gone,
225 hunger drove them to scour the wild shore
with angling hooks, for fishes and sea fowl,
whatever fell into their hands; and lean days
wore their bellies thin.

The storms continued.

230 So one day I withdrew to the interior

Vocabulary

shroud (shroud) *v.* to cover, as with a veil or burial cloth; conceal

to pray the gods in solitude, for hope
 that one might show me some way of salvation.
 Slipping away, I struck across the island
 to a sheltered spot, out of the driving gale.
 235 I washed my hands there, and made supplication
 to the gods who own Olympus, all the gods—
 but they, for answer, only closed my eyes
 under slow drops of sleep.

Now on the shore Eurylochus
 240 made his insidious plea:

‘Comrades,’ he said,
 ‘You’ve gone through everything; listen to what I say.
 All deaths are hateful to us, mortal wretches,
 but famine is the most pitiful, the worst
 245 end that a man can come to.

Will you fight it?
 Come, we’ll cut out the noblest of these cattle-
 for sacrifice to the gods who own the sky;
 and once at home, in the old country of Ithaca,
 250 if ever that day comes—
 we’ll build a costly temple and adorn it
 with every beauty for the Lord of Noon.
 But if he flares up over his heifers lost,
 wishing our ship destroyed, and if the gods
 255 make cause with him, why, then I say: Better
 open your lungs to a big sea once for all
 than waste to skin and bones on a lonely island!’

Thus Eurylochus; and they murmured ‘Aye!’
 trooping away at once to round up heifers.
 260 Now, that day tranquil cattle with broad brows
 were grazing near, and soon the men drew up
 around their chosen beasts in ceremony.
 They plucked the leaves that shone on a tall oak—
 having no barley meal—to strew the victims,^o
 265 performed the prayers and ritual, knifed the kine^o
 and flayed^o each carcass, cutting thighbones free
 to wrap in double folds of fat. These offerings,

263–264 They . . . victims: Usually, in preparing a burnt offering, fruit or grain was spread over and around the animal’s carcass.

265 kine: cattle.

266 flayed: stripped off the skin of.

Vocabulary

supplication (sup’ lə kă’ shən) *n.* earnest or humble request or prayer
insidious (in sid’ ē əs) *adj.* slyly treacherous or deceitful; scheming
adorn (ə dōrn’) *v.* to decorate; add beauty, honor, or distinction to



The Companions of Ulysses Slaying the Cattle of the Sun God Helios, 16th century. Pellegrino Tibaldi. Fresco. Palazzo Poggi, Bologna, Italy.

Viewing the art: What does the facial expression and body language of the man in the lower left corner of the painting suggest to you? Consider the warning Odysseus has given his crew.

with strips of meat, were laid upon the fire.
Then, as they had no wine, they made libation°
270 with clear spring water, broiling the entrails° first;
and when the bones were burnt and tripes° shared,
they spitted° the carved meat.

Just then my slumber

left me in a rush, my eyes opened,
and I went down the seaward path. No sooner
275 had I caught sight of our black hull, than savory
odors of burnt fat eddied° around me;
grief took hold of me, and I cried aloud:

‘O Father Zeus and gods in bliss forever,
you made me sleep away this day of mischief!
280 O cruel drowsing, in the evil hour!
Here they sat, and a great work they contrived.’°

269 **libation**: a ritual pouring of wine or another liquid as part of an offering.

270–271 **entrails, tripes**: internal organs.

272 **spitted**: threaded pieces onto a spit, or rod, for roasting over a fire.

276 **eddi**d: swirled.

281 **contrived**: schemed; plotted.



Lampetia^o in her long gown meanwhile
had borne swift word to the Overlord of Noon:

‘They have killed your kine.’

And the Lord Helios
burst into angry speech amid the immortals:

‘O Father Zeus and gods in bliss forever,
punish Odysseus’ men! So overweening,^o
now they have killed my peaceful kine, my joy
at morning when I climbed the sky of stars,
and evening, when I bore westward from heaven.
Restitution or penalty they shall pay—
and pay in full—or I go down forever
to light the dead men in the underworld.’¹⁰

Then Zeus who drives the stormcloud made reply:

‘Peace, Helios: shine on among the gods,
shine over mortals in the fields of grain.
Let me throw down one white-hot bolt, and make
splinters of their ship in the winedark sea.’¹⁰

—Calypso later told me of this exchange,
as she declared that Hermes^o had told her.
Well, when I reached the sea cave and the ship,
I faced each man, and had it out;^o but where
could any remedy be found? There was none.
The silken beeves^o of Helios were dead.
The gods, moreover, made queer signs appear:
cowhides began to crawl, and beef, both raw
and roasted, lowed like kine upon the spits.

Now six full days my gallant crew could feast
upon the prime beef they had marked for slaughter
from Helios’ herd; and Zeus, the son of Cronus,
added one fine morning.

All the gales

had ceased, blown out, and with an offshore breeze

Vocabulary

restitution (res’ tə tōō’ shən) *n.* compensation for something that has been lost,
damaged, or taken away

282 **Lampetia** (lam pē’ shə): a guardian
of the island and animals. Her father is
Helios; her mother is a human woman.

288 **overweening**: arrogant; self-
important; not humble enough.

292–294 **Restitution . . . underworld**:
Helios threatens to abandon the sky and
shine, instead, on the land of the dead if
the gods don’t punish Odysseus’s men.

296–299 **Peace . . . winedark sea**:
Zeus coolly silences Helios, offering to set
matters straight with a single thunderbolt.

301 **Hermes** (hur’ mēz): the messen-
ger god.

303 **I faced each man, and had it out**:
Odysseus confronts each crewman.

305 **beeves**: cattle.

269 **libation**: a ritual pouring of wine or
another liquid as part of an offering.

270–271 **entrails, tripe**: internal
organs.

272 **spitted**: threaded pieces onto a spit
or rod, for roasting over a fire.

76 **eddie**: swirled.

81 **contrived**: schemed; plotted.



315 we launched again stepping° the mast and sail,
to make for the open sea. Astern of us
the island coastline faded, and no land
showed anywhere, but only sea and heaven,
when Zeus Cronion° piled a thunderhead
320 above the ship, while gloom spread on the ocean.
We held our course, but briefly. Then the squall
struck whining from the west, with gale force, breaking
both forestays,° and the mast came toppling aft
along the ship's length, so the running rigging°
325 showered into the bilge.°

On the afterdeck

the mast had hit the steersman a slant blow
bashing the skull in, knocking him overside,
as the brave soul fled the body, like a diver.
330 With crack on crack of thunder, Zeus let fly
a bolt against the ship, a direct hit,
so that she bucked, in reeking fumes of sulphur,
and all the men were flung into the sea.
They came up 'round the wreck, bobbing awhile
335 like petrels° on the waves.

No more seafaring

homeward for these, no sweet day of return;
the god had turned his face from them.

I clambered

340 fore and aft my hulk until a comber
split her, keel from ribs, and the big timber
floated free; the mast, too, broke away.
A backstay floated dangling from it, stout
rawhide rope, and I used this for lashing
345 mast and keel together. These I straddled,
riding the frightful storm.°

Nor had I yet

seen the worst of it: for now the west wind
dropped, and a southeast gale came on—one more
350 twist of the knife—taking me north again,
straight for Charybdis. All that night I drifted,
and in the sunrise, sure enough, I lay
off Scylla mountain and Charybdis deep.
There, as the whirlpool drank the tide, a billow°
355 tossed me, and I sprang for the great fig tree,
catching on like a bat under a bough.
Nowhere had I to stand, no way of climbing,

315 **stepping**: fixing into position.

319 **Cronion**: a name that identifies Zeus as Cronus's son.

323 **forestays**: the ropes that support the main mast.

324 **running rigging**: the ropes that support all masts and sails.

325 **bilge**: the lowest interior part of a ship.

335 **petrels**: sea birds.

339–346 **I clambered . . . storm**: Before the ship is broken in two by a long breaking wave (**comber**), Odysseus scrambles from front to back (**fore and aft**); afterwards, he grabs a mast rope (**backstay**) and pieces together a crude raft.

354 **billow**: a great, swelling wave.

the root and bole° being far below, and far
 above my head the branches and their leaves,
 massed, overshadowing Charybdis pool.
 360 But I clung grimly, thinking my mast and keel
 would come back to the surface when she spouted.
 And ah! how long, with what desire, I waited!
 till, at the twilight hour, when one who hears
 365 and judges pleas in the marketplace all day
 between contentious men, goes home to supper,
 the long poles at last reared from the sea.

Now I let go with hands and feet, plunging
 straight into the foam beside the timbers,
 370 pulled astride, and rowed hard with my hands
 to pass by Scylla. Never could I have passed her
 had not the Father of gods and men, this time,
 kept me from her eyes. Once through the strait,
 nine days I drifted in the open sea
 375 before I made shore, buoyed up by the gods,
 upon Ogygia° Isle. The dangerous nymph
 Calypso lives and sings there, in her beauty,
 and she received me, loved me.

But why tell

380 the same tale that I told last night in hall
 to you and to your lady?° Those adventures
 made a long evening, and I do not hold
 with° tiresome repetition of a story.”

358 bole: trunk.

376 Ogygia (ō gij' yə)

379–381 But why . . . lady: Still speaking to Alcinous, King of Phaeacia, and his daughter, Odysseus now winds up his story.

382–383 hold with: approve of; have patience for.



Scylla. 5th century B.C. Melos, Greece. Terra-cotta relief. British Museum, London.

Vocabulary

contentious (kən ten' shəs) *adj.* quarrelsome; argumentative



Responding to Literature

Personal Response

Is Odysseus very lucky, very unlucky, or something else? Explain.

ANALYZING PART 2

RECALL

1. How does Odysseus protect his men from the song of the sirens? How do his men protect him?
2. How does Odysseus help his men overcome their fear as the ship approaches Scylla and Charybdis?
3. How does Eurylochus persuade Odysseus to stop at Helios?
4. Why do Odysseus and his men stay longer than planned on the island of Helios? What is the result of the delay?
5. What agreement do Zeus and Helios make?

INTERPRET

6. In your opinion, why does the weather in the vicinity of the sirens change suddenly? What might be the intended effect of the change?
7. Odysseus says, "But as I sent them on toward Scylla, I / told them nothing, as they could do nothing." What does he mean? In your opinion, is Odysseus being thoughtful or deceitful in this scene? Explain.
8. Explain how Odysseus's statement, "Eurylochus, they are with you to a man. / I am alone, outmatched," is an example of **foreshadowing**.
9. Explain why Eurylochus was a more persuasive leader on the island of Helios than Odysseus was.
10. In your opinion, is Zeus or Odysseus responsible for Odysseus's survival? Support your answer with details from the selection.

EVALUATE AND CONNECT

11. What do the adventures Odysseus recounts in part 2 teach about temptation and human nature?
12. How would you describe the relationship Odysseus has with his men? What, if anything, might Odysseus have done to improve it?
13. Would Eurylochus's argument (lines 241–257) have persuaded you to kill the cattle of Helios? Explain.
14. Do you think that the people of Homer's time understood the *Odyssey* differently than you do? Refer to the Background on page 832 as you develop your answer.
15. **Theme Connections** Which circumstances of Odysseus's journey so far might happen on real-life journeys? Explain.

Literary ELEMENTS

Personification

Personification is a figure of speech in which an animal, force of nature, idea, or an inanimate object is given human qualities or characteristics. Homer frequently uses personification to describe events in the natural world and to create vivid images that would capture the imagination of his audience. For example, dawn, the rising of the sun, is repeatedly personified in the *Odyssey* as "the young Dawn with fingertips of rose." Dawn is also treated royally, as Odysseus says, "Dawn mounted her golden throne."

1. Reread the description of Charybdis on page 837. What natural phenomenon is Homer actually describing? What words does he use to personify it? Why, do you suppose, does he choose to describe Charybdis in this way?
 2. Find and explain another example of personification in the *Odyssey*.
- See **Literary Terms Handbook**, p. R9.